

# INDEX 2: GRADING SHEET FOR PERFORMANCE

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MODULE TITLE: **BODIES IN DISSENT**

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ASSESSMENT COMPONENT: **PERFORMANCE**

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MODULE COORDINATOR: **FENIA KOTSOPOULOU**

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STUDENT NAME: **RYAN O'SHEA**

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DEADLINE: **20/01/2022**

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*Note: the following is not intended as a mechanic of measure of performance but rather as an indicative guide to assessment*

# LEARNING OUTCOMES

	Outstanding	Excellent	Very Good	Good	Competent	Limited	Very Limited	Poor
Practically engage in the creation and execution of a performance that challenges their own Body (of work)			X					
Interact and cooperatively work with partners and tutors towards the creation of a performance event			X					

# RELEVANT INDICATIVE CRITERIA

PERFORMANCE	Outstanding	Excellent	Very Good	Good	Competent	Limited	Very Limited	Poor
Command of appropriate range of technical skills			X					
Clarity of intention			X					
Risk Taking and Self-Challenging				X				
Focus, Presence and Engagement during performance			X					
Sensitivity to others in the performance			X					
Awareness of/ communication with audience		X						
CRITICAL IMAGINATION	Outstanding	Excellent	Very Good	Good	Competent	Limited	Very Limited	Poor
Organisational skills				X				
Sustained approach to rehearsal			X					
Response to feedback			X					
Engagement in reflective practice and feedback sharing		X						
Continued refinement of practice			X					
Practical evaluation of theoretical concepts			X					
Use of problem-solving & decision making			X					
Research & development of material			X					
COMMITMENT TO EXPERIMENTATION	Outstanding	Excellent	Very Good	Good	Competent	Limited	Very Limited	Poor
Critically position their own creative practice in relation to the field					X			
Critical Reflection on the Development of proposal to subsequent stages of production		X						
Refinement of research through practice as research			X					
Rigorous Articulation and Contextualization of artistic decisions				X				

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1<sup>ST</sup> MARKER'S FEEDBACK

NOTABLE FEATURES OF THE WORK:	AREAS REQUIRING FURTHER DEVELOPMENT:
<p>Your proposal moved between subtleness, wit, delicacy, empathy and storytelling. It is a well-developed, concluded piece in which the parts correlate and correspond to the point you intend to make.</p> <p>You invited collaboration and therewith resolved the "fourth wall", allowing us to be an active part of your universe (though the actual consequences of it beyond the "fun" of it remained unclear, see -&gt;).</p>	<p>In your idea of "beyond "camp, how much space is there for: -togetherness and responsibility (I.e. is there any real consequence when someone takes off their hands)? -mystery (I.e. is really something manifesting/changing)?</p> <p>For your raw <i>vis comica</i> (comic power), we would encourage you to implement the performance spoken words. Explore for instance the observational comedy's possibilities that work by mocking normal behaviours but paradoxically promoting a fixed idea of normality. Expand from more than one persona to stereotypes or vice versa. Complicate the bizarre juxtapositions, absurd situations, and nonsense logic you already found by adding meandering satirical stories, addressing, e.g. the political establishment or current ideologies.</p>

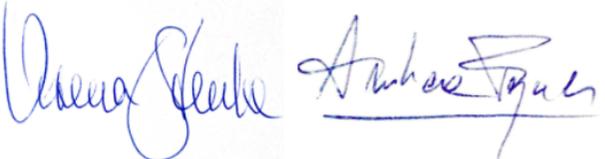
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2<sup>ND</sup> MARKER'S FEEDBACK

NOTABLE FEATURES OF THE WORK:	AREAS REQUIRING FURTHER DEVELOPMENT:
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During your performance 'Béyond', you challenged your own bodily limits, and you took the opportunity to start working on the idea of a séance (which is something that appeared already last year during the auditions). Whilst keeping loyal to your camp aesthetics, you decided to strip down things both in the technical and physical sense and to give space for things to speak on their own. As a result, you managed to partly relinquish some control and create a space of co-discovery with your audience. You invested in helping the rest of the group put this event together and you are attentive to the different sensibilities within the group.

As a way to feed forward: I would like to invite you to think about the place of humor in your work especially in relation to control and its connection to camp. Does camp sensibility need to make fun/be funny or alternatively, can you think delivering a camp performance that is neither funny (nor its direct opposite)? In the topic of detachment, what are the pros and cons of using humor so that you can choose for yourself when to use it? David Hoyle is a good starting point. I strongly suggest looking at the work by Bronson on 'Queer Spirits', as a way for you to be inspired to think of the teleology of your séance (the "why is it for"?) and also Monkman's 'Séance' (2010).

GRADE	ASSESSOR'S SIGNATURE	DATE
<p style="text-align: center;"><b>7.7</b></p> <p><i>All marks are Subject to approval by the external examiner</i></p>	<p style="text-align: center;">  V. Stenke, A.Pagnes/ P.Kountouriotis</p>	<p style="text-align: center;">31.01.2021</p>